UNIT 6  FOLKLORE AS AN EXPRESSION OF EXISTENCE

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6.0  OBJECTIVES

After reading this Unit, you will be able to
• know about the pan-Indian folklore traditions;
• comprehend expressions of existence in folklore;
• understand varied characteristics of folklore;
• locate multiplicity and collectiveness as the soul of folklore; and
• comprehend the mantra of coexistence succinctly.

6.1  INTRODUCTION

What is folklore?

Merriam Webster dictionary defines folklore as “the body of customs, beliefs, stories, and sayings associated with people, thing, or place.” Folk literature, though a relatively nascent field, is an integral part of cultural studies, humanities, history, psychology, languages, theology and other disciplines of knowledge. Indian nationalist thought and studies of folk literature are inseparably coupled. The century principal academic approaches in the twentieth century – such as religious, cultural, psychological, socio-psychological, historical – popularized the field of folk literature. It is largely considered as a democratic tradition of the people, by the people and for the people, in which the folk create, continue, conserve and transmit the wholesome traditions to future generations.

For effecting an equilibrium in the fastest growing human life ever in human history and in social developments, the human sciences have to keep pace and accommodate the changes happening unavoidably. Human sciences and methodology, claim to study human lives more closely on point blank distance. But it faces the highest challenge to uncover the most complicated diverse Indian cultural traditions which no other established field of knowledge does other than folk literature: an unexplored exclusive asset.

Folklore offers an interdisciplinary lens to gaze at myriad inherent socio-cultural traditions. This folklorist approach or method is based on popular myths which
illuminate the social mind and psychological perceptions of the then contemporary social reflections. The mystical nature of myths has been appealing to human minds for ages and establishes stronghold in collective consciousness. The male-female dichotomy, differences and the forces binding human minds in the name of myths are the overt examples. Folklorist tradition and its study delve into places, origins of names, traditions of folksongs, folk drama, cultural systems, mythologies, and disciplines like sociology, aesthetics, archeology, psychology and others. The study of folklore was an expansion in the 20th century. Folklore touches upon all aspects of social life and has exceptional sensory power to bring to light all the minutest and salient features of human life. Hence the study of folklore is in the ambit of all social sciences and is being studied widely. All the established theories and theoreticians of social sciences in contemporary time cannot acquire an insight and complete research work without taking folklore traditions in consideration.

Sources of Folklore

The prime source of folk literature is in the literature of oral traditions. It refers to archives, buildings, monuments archeological sites to read the past in present. It is commonly observed that main stream art and literary forms never projected past reality of life objectively realistically or inclusively. Hence the scholars always rely on understanding myriad social undercurrents through folk literature which, understandably, establishes closest nexus with all social sciences.

The emergence of folk literature is based on the ideas and common belief that there is phenomenal power in the elements ubiquitous in nature and they bear homogenous sensitivity to that of any other human beings. It is believed that some of these beliefs institutionalized powers that are amicable, whereas there are other set of antagonistic powers. Hence traditions of offering prayers to both power of god and evil are institutionalized out of fright. For the prayers of these powers songs, prayers, folk tales, stories, stories of gods, goddesses, and consternation stories were popularly formed. Puranas, Rigveda, Ramayana, Mahabharata, and Upanishadas are the store houses of Indian civilization. Narayan Pandit’s Hitopadesha, Brihatkatha by Gunadhya, Kathasaritasagara of Somdeva, Vetalpanchvimshti of Shivada, and Sukhspattati and Jataka Tales are the finest examples of folk Indian literature. These scriptures and books are largely in Sanskrit language but serious attempts were made to gaze through the roots and process of development of folk literary traditions in them.

Folklore Scholarship

Explorations by Christian missionaries, scholars with nationalistic intentions, and academic researchers were the three distinct stream of efforts made in folklore studies. Due to the ignorance and exoticness of Indian folklore the missionaries missed the precise comprehension of Indian ethos and culture yet it offers the first hand collection of stories and knowledge of Indian life with highest exactitude. Aurel Steins Tales, J. Hinton Knowle’s A Dictionary of Kashmiri Proverb and Sayings: Explained and Illustrated from the ‘Rich and Interesting Folklore of the Valley’(1885) and Folktales of Kashmir (1893), Folklore in Southern India (1884) by Mahalinga Shashtri and E.M. Gordon’s Collection of Indian Folktales are the foremost resources of Indian folklore. Folklore and nationalist movement also went hand in hand and served as the source of information for the masses. Ramanaresh Tripathi’s Hamara Gram Sahitya and Narayan Rao and N. Krishna in Telugu, K. B. Das in Odia, H.M. Nayak in Kannada, Shankar Sengupta in Bengali, H. S. Gill in Punjabi, Durga Bhagwat and others in Marathi have contributed to unearth the untraced and waiting to be discovered treasure of folk literature.
But what makes folk literature different from the other literatures is its divergent oral tradition which is theorized and formulated by Jacob Grimm and William Grimm in 1785. The discipline of comparative studies established new horizon of communication between Europe and the USA, Africa, and other continents. The German translator of *Panchatantra* Theodore Benfey, needs special mention for his remarkable contribution in comparative studies of folklore. He also propounded the Indianist theory that India is the birthplace of folk literatures. Durga Bhagwat, the veteran scholar in Indian folk literature, in the preface to her book *Folktales of Kashmir* writes that Reverend Hinton Knowles, the British scholar in his *Folk-Tales of Kashmir* (1888) mentions about the translation of Kashmiri stories into French, German, Russian, Persian, Arabic and Siriack languages and that they bear extreme correspondence with Kashmiri original folktales. He also reiterates that folk literature is the prime dimension of cultural studies. All Indian states have been nurturing the rich legacy of folktales and the conscious efforts in formulating critical studies of folk literatures. The Indian states like Maharashtra, Gujrat, Karnataka, Tamil Nadu, Kashmir, Assam, Himachal Pradesh and many other states have been cultivating the age old finely woven folk stories delineating the world of ignored, and deprived: the people who in real sense propagated the folk literature. Hence folk literature is an apt title.

The past and contemporary Indian folk literature scholars who designed the very process of collecting folktales and applying theories and methods of analysis have been Devendra Satyarthi, Komal Kothari, Sarojini Babar, Krishna Dev Upadhayaya, R. C. Dhere, Jhaberchand Meghani, Jawaharlal Handoo, Prafulla Dutta Goswami, Ashutosh Bhattacharya, Kunja Bihari Dash, Mahendra Mishra, Somnath Dhar, Ramgarib Choube, Jagadish Chandra Trigunayan, B. Reddy, Sadhana Naithani, P. Subacharya, Molly Kaushal, and Raghavan Payanad, M. D. Muthukumaraswamy, Malatibai Dandekar, Durga Bhagwat, Dr. U. M. Pathan, Sudhir Rasal, V. A. Vivek Rai, N. C. Fadake, Birendranath Dutta, Dr. Madhukar Vakode and others. They have developed the corpus of critical thought and writings on folk literature which offers an independent gaze to critically look at it. The Indian folk stories potentially offer the unfathomable storehouse of indigenous Indian culture. The songs, stories, marriage ceremonies in various Indian states, the seasons and food habits which are the integral part of Indian culture are part of all the lines composed in the canon of people’s literature i.e. folk literature.

6.2 CHARACTERISTICS OF INDIAN FOLKLORE

Faithful depiction of Indian life in a realistic way is the distinct feature of Indian folklore. In all literary genres such as poetry, short story and drama, the portrayal of people is done in finest way. The authors of oral tradition continue the legacy of previous generations and focus on the human habits, rituals, the stereotypes practised for ages. The rural setting involving nature in all stories and inculcating the cultural traditions of praying to nature and reiterating the man-nature relations is evident in folklore. The teaching and celebration of man-nature association is apparently observed in folklore. Myth, magic, black magic, fairy tales, supernatural elements, strong moral message are generally found in folklore. The characters in general and protagonists in particular are flat, simple and straightforward characters far away from any complexities. To instruct and exhibit human kindness are also the principal aims of Indian folklore.

Pan Indian Folklore and Multiplicity

Multiplicity, unquestionably, is the dominant characteristic of Pan Indian Folklore. All the Indian regional folklores are distinct in their style, linguistic elegances and
thematic concerns but the rare poetic taste, the exhibition of highest order diligence, graphic details, stories of ghosts, witches, supernatural elements, most faithful representation of folk life are their unifying characteristics. Myriad stories depict different patterns of interest in sports; nevertheless they have been integral in the lives of common people. Folklore oral literature also preserves and nurtures the ancient nostalgia. All Indian folklore stories project the popular belief and superstitious practices of the people. We also learn from them the indivisible nature of dance forms and spirituality in our context. The nature of these stories is such that the researchers can gather cultural data of Indian multiplicity which can work as native informants. Invariably in folklore we find the religious belief in general and diverse religious ceremonials in particular. Wide-ranging types of pooja’s (prayers) floral decoration, shrines, coconut breaking as auspicious beginning, agarbatti (scented sticks), chanting of mantras are very common to see yet it is very easy to recognize the differences among them. In brief folklore: social codes promote multiplicity, analysis and storing of historical data in trustworthy manner.

Collectiveness as an overriding theme in Folklore
Collectiveness as a group or community is so overriding a factor in folk literature that its writers have rarely claimed the authorship of the piece of writing as it was believed to be the property of a group and it was far away from the modern day intellectual property rights. The characters, story tellers, audience, villagers, strangers and relatives reflected in the folklore cherish the principle of comradeship and the stories narrate common concern. Individual or a family grief is always treated as the grief of the whole village on the death of any villager no one goes to farm to work or even relishes food. Hence collectiveness is the principle feature of Indian folklore.

Unique judicial system and folklore
Folklore is an expression of existence inculcating the universal value of brotherhood, togetherness and collective consciousness. The pan Indian folktales are the repository of one of the finest, unique and impartial judicial system and they also uncover the way India honed the judicial talent of the kings in general and parents and panchayat members in particular. The absence of protagonist and presence of collective consciousness is one of the most prominent aspects of Indian folk literary traditions creating ideal ambience for coexistence, universal humanity and harmony between men-women and nature.

Folklore and coexistence
Coexistence is the soul of folklore literature. One of the exceptional wisdoms folklore offers to the world is its simplicity and the idea of coexistence as inherent principle of life. Positive glorification of human relation with nature, multiple ways to lead peaceful life in accordance with nature and potent ways of minimizing evil in life and living life in accordance with all lives existing on earth. In short the slogan: coexistence is at the center of folklore. The principles like forgiveness are inculcated in Indian psyche than the theory of tit for tat. Ordinarily all the folklore stories bear the obvious moral of forgiveness. The individual enjoys the least attention in folklore and only the collective identity, grief, culture, celebrations, beliefs dominate in this matchless literature. The most almighty king who accepts his guilt, announces his penance, renounces the kingdom and prepares to sacrifice his life for the subject is also reciprocated by his subject who forgives him and shows utmost belief in his leadership. This repeatedly elucidated in the stories of Kashmir, Rajasthan, Gujarat, Maharshtra and other state which are evaluated in this chapter are the palpable evidences of the claim that folklore and coexistence are inseparable.
Identity and Hybridity: Kshetra and Desha

Unique Language system

Whatever folklore literature is available that is mostly in Sanskrit language resultantly beyond the reach of folks to read and comprehend which probably is also the reason why folk literature was ignored for ages to which renowned scholar Ganesh Devi calls it ‘deliberate obliviousness’. But this folk literature belonged to history became prevalent and available, though not abundantly, after voluminous translations were brought in to the market. Moral story books like Panchatantra, AkbarBirbal books, Alibaba and Forty Thieves are some of the popular series of folk story books available in almost all Indian languages. Ramayana, Mahabharata and Bhagvad Gita Hitopadesha Tales, Panchatantra, Jatak Tales are written in Sanskrit and follow the pattern of prose and verse. Jataka Tales, mainly Buddhist tales, are written in Pali language and intended to instruct human values such as self-sacrifice, morality, honesty and other virtues.

Generally the language of the Indian folk literature is identical to that of William Wordsworth’s rustic language. The idea here in folklore is not to impress upon the elite highly qualified readers but to reach out to the masses in the language of masses. Hence the simplified day to day used language of the peasants with high value of life skills, morals, mythological, religious stories narrated in the common language is the noticeable feature of folk literature. Togetherness, collective aspirations and consciousness are the much celebrated features of folk literature. Popular Saint Movement writings by Chokhamela, Kabir, Saint Tukaram, Bahinabai Chaudhari, Dnyaneshwara and others as well follow the language of peasants than the established standard dialect of Marathi or Hindi language so as to link them directly to the masses.

6.3 PAN-INDIAN FOLKLORE

“Asia is the store house of stories and India is the leading country in it”, says W. R. S. Rawlston, elucidating the comparative picture of Indian and European folk stories. The folk stories in Hindi too have analogous gorgeous legacy. In Northern Indian states like Delhi, Haryana, Punjab, Uttar Pradesh, Rajasthan, Madhya Pradesh use of Hindi is like the first language. Though many dialects of Hindi like Avadhi, Bhojpuri, Maithili, Khariboli of Hindi language are spoken in northern belt, primarily Hindi is the widely spoken language in this region of India. These dialects of Hindi language actually use the long cherished rich traditions of folk literature. Paheli (Ppuzzles), kathavaten, proverbs, songs, lokgita, songs, lokgatha (ballads) are the types of folk literature in Hindi. Navaratra festival Kartiksnan, Dussera, Radha Krishna songs, Jagran songs, Bhagi songs are integral parts of Hindi literature. “The Man in Quest of Fate”, “Religious King”, “Wise Wife”, “Prince and Demon” are the famous Hindi folk stories throwing light on the general way of life upholding values to the highest pedal.

Northeast India’s seven states: Assam, Arunachal Pradesh, Meghalaya, Mizoram, Nagaland, Manipur, and Tripura have a large number of tribal groups like Adi, Apatani, Angami, Rengma, Nyishi, Garo, Khasi, Synteng, Mizo, Kuki, Bodo, Missing, Dimasa, Nepalese, Riang, Tripper and Tripuri residing in these states. They, needless to mention, have indigenous and different cultures than the other groups but it seems these diverse cultures and languages have not been documented. But the folklorist tradition can be looked at as an extremely reliable source to examine, critically comprehend and store the rich heritage of cultural value, knowledge, and identity of these groups. Assamese folk literary tradition is as old as any other in the country. The thematic concerns in these stories and Bihu songs
are marriage, religion, and rituals pertaining to various ceremonies; stories and songs related to goddess Sita, Lakshmi, Aai are part of Assamese folk literature. These facts can also be seen in the 1910 publication of S.K. Bhuyan’s ‘Barphukanar Git’.

Lalbihari Dey’s ‘Folktales of Bengal’ is a fine collection of Bengali folklore. It consists of stories, poems, songs, proverbs and folk sayings. Myths, legends and rupkathas are important features of Bengali folk literature. D.M. Mujumdar’s ‘Thakurmar Jhuli’ (The Grandmother’s Bag) Madhumala, Malanekhamala are the prime texts of Bengali folk literature.

Acharya Hemchandra is his ‘Siddha Hema—Shabdanushasana’ focuses on the diverse characteristics of Gujarati folk literature from 11th century. It throws light on the vivid traditions of oral literature. Gujarati festivals ‘Ghoga Bapaji’, marriage songs, traditional Hindu society, gods, goddesses and its ceremonies, songs of season, upper caste/lower caste based society, women’s oppression are the prominent themes of Gujarati folktales. Saurashtra and South Gujarat’s stories illuminate the family system and mother-in-law-daughter-in-law relations, feudal system, rural rigidity and other aspects of day to day life which are well expounded in ballads, dohas and folk dramas such as Dhadhilika, raslila, bhavai and ramlila. The Unmarried Princess, Three Proverbs, Sun-Moon, Queen Devaki are Gujarati collections of short stories encompassing myriad themes like male-female dichotomy, female dominance in family structure, the changing loyalty for money, gender discrimination, business and traveling, men and women in disguise religion, god and morality, which are the prevalent themes in Gujarati folk literature.

As universality is the general feature of world folk literature so is true to pan Indian folk literature. Kannada folk literature also bears the similarity to world folk art and literature. There is also a popular misconception that the Kannada folk literature is the literature of uncivilized and unlettered people in the form of oral traditions. Yellama (Goddess) songs, Zunjappa Krishna stories elucidate the religious influence on Kannada folk literature. Simplicity of words, language and expressions reflected in the stories and poetry is the uniqueness of Kannada literature.

Kashmiri folk literature is also one of the richest legalies of Kashmir. It is written in Kashur or Mandala language and is popular and largely available in oral tradition. The stories of Kashmiri folk literature are pre-dominantly based on mythology, anecdotes, fairy tales, religion, metafolklores, Persian folklores like Firdousi’s ‘Shahnamama’ Indo European cultures and Islamic Arabic sources. The festivities and celebrations of rituals, common to pan Indian folk literature, is also profusely seen in Kashmiri songs of seasons, herath (Shivratri), and Dashera (Vijayadashmi) songs. The folk epics of Kashmir rejoice at the beauty of nature in Kashmiri, romance, and singing of joy, floods, affinity to cultures, Kashmiri clothes, fruits, floating houses. Banda pathar is an old form of dance in Kashmir. “Pir of Fatehpur”, “Fox King”, and “When Thieves were Looted”, “Liar Goldsmith”, “Cunning Vajir”, Action or Religion are some of the eminent Kashmiri folk stories.

Malayalam folklore with its ancient touch is a remarkably ancient tradition with the finest woven multiculturality of the land. Hindu, Muslim, Christians, Jews are represented in the Malayalam folklore i.e. secularism is the salient feature of Malayalam folklore. The dance forms: Tira and Kolamuttal, Vadakkan and Tekkanpattukal, Yakshi songs, Ganpati songs, Bhairavi songs, the stories of Markandeya and Shiva are equally popular in Kerala. Nature, black magic, superstitions, labour life and sufferings, love and longing, Onam festival, Kathakali dance form are the essential constituents of Malayalam folklore.
Indian Folklore is a pan Indian phenomenon yet bearing myriad inherent multiplicity in it. *Encyclopedia of Indian Literature* defines Tamil folk literature as ‘Nattupuraiakkikiyam’ or ‘paramerilakkiyam’, a generic name to describe the oral traditions of Tamilnadu. Kummi and Oppari are also the alternative names for this literature. It mainly consists of life and love songs of peasants, encompassing the journey of a couple before and after the marriage. Grief and mirth in the lives of common people are the prominent themes of this literature. Lament about the past and present is the constant theme of the Oppari songs. Caste system, cruelty of mother-in-law, the exploitative pyramid of caste structure and sati also found prominent place in the Tamil folk stories. The remarkable Tamil folk stories like “Foolish Mother-In-Law”, “Pride Comes Before Fall”, “Prince in Exile” illustrate the rustic life based on values and morality.

### 6.4 SAINT MOVEMENTS AND FOLKLORE IN MAHARASHTRA

The integral members of the Saints Movement, Saint Chokhamela, Saint Namdev and Saint Tukaram have always relied on innumerable songs like *Abhang, Bharud, Gavalan* to effectively reach to the common masses in the language understandable to them. These visionary saints of Maharashtra consciously avoided the standard dialects of Marathi and Sanskrit which was beyond the reach of peasants and attempted rustic language the language of masses thereby carving the special space for rich folk tradition in Maharashtra, predominantly focusing on social awakening, ethics and morality in life and persuading people towards sanctified way of life. The Maharashtrian folk tradition, unlike others, blends spirituality and virtuous way of life charmingly.

Similar trends are marked in *Lawani, Gawalan, Bharuda*, and marriage songs, bride’s departure songs, funeral songs, songs of season, and songs of Vasudev which have been very central to Maharashtrian life. Dhangar community’s ‘Ovya’ (lyric songs) is also a very popular folk song which begins with a couplet and a rhymed song is sung by four singers surrounding the drum beater in the center who revolves and round. These narrative songs expound the evolution of the Dhangar community, their chief deity- Viroba (warrier), other gods like Birdeo, Biroba and their grandeur and warrier skills. They also have songs based on the traditional work, rituals, prayers, politics, sports songs, comic songs touching upon all traits of life.

Wrestling, public announcements in villages, public processions, religious programs are always accompanied with drum beatings, songs, music and Mang community in Maharashtra cherish and preserve it for generations together. Mang (also known as Matang), community is believed to be highly proficient not only in making musical instruments but also in composing songs like *Lavani* (famous Maharashtrian Song-dance form), patriotic songs, and Powada (ballad). Anna Bhau Sathe – the famous Marathi writer and a man of letters without any formal education composed ‘Majhimainagavavarrhili, majhyajivachihotiyakahili (My beloved is at native place and I feel miserable without her), a song of lovelorn symbolising, opposing the political plan of separation of Mumbai from Maharashtra and connecting it to Gujarat province which was painful to all Maharashtrians. The song became the central slogan for the entire Sanyukta (United) Maharashtra movement. The Mang community also nurtures many oral traditions till today but there is no state or national level repository of this oral literature tradition. Composition of patriotic songs, love songs, sad songs, lavani and also choreographic dance are special abilities of Mang community in Maharashtra.
One of the perspicuous facets of folklores is their oral traditions equipped with the rarest traditional talent and the inherent system of transmitting it to the next generation by the resilient word of mouth network popularly known as oral tradition. Folklores, globally, commonly is sans script which is the reasons why the immense store house of traditional knowledge is dying with the passing generations and with time. ‘Unity in diversity’, the honored slogan for Indians, expounds the diversity of India. These three words ably and accurately describe Indian culture to its fullest. Hypothetically, it wouldn’t be wrong to say all the Indian states have their own indigenous cultures, history, languages, literatures, songs, rituals, ethos and most importantly distinct ways of life. Indian folklores in the states like Maharashtra, Gujarat, Kashmir, Uttar Pradesh, Tamil Nadu and many other states have their distinct folklorist traditions yet they are homogeneous on many counts thereby proving Indian folklore as an expression of existence.

### 6.5 FOLKLORE AS AN EXPRESSION OF LIFE

Indian society, since time immemorial, has been an agrarian society. The fact that agriculture has solely been the constant source of livelihood for the Indian peasant is largely true even today. Consequently the general habitat, villages, towns, padas, hamlets and the popular cultural practices and the rituals in India have always been revolving around forest, fields, land, seasons, nature, god and myths.

Given that India rejoices the multifarious historical past, it is obvious to have those diversified things in contemporary Indian lifestyle and cultures. It prevails in all literary genres and has also been integral to the lives of people in India, their oral literature, food preferences, habits, sense of dressing and value system. But the interesting observation is this multiplicity, even in the least, could never upset the national and cultural unity. To top it this invigorated the Indianness as is manifested in Indian folklore. Indian Folklore or literary oral tradition abundantly carries the first hand data of minutiae of the life of Indian communities. As renowned critic William Henry Hudson believes, “personal experience is the basis of all literature”. The Indian folklorists have been conglomerating individual experiences in oral form. In that sense folklore and expression of life are dynamically and intimately connected with each other centering society in its entirety rather than the individual. The folklorist traditions delve deep into the essential question of human existence but there is no philosophical center of enquiry. Instead one-dimensional simplified expression of life is in profusion. From this point of view folklore becomes a classic exploration of expression of human life embedded in folklore and beliefs. As Galit Hasan-Rokem observed:

“Folklore is created through mutual movement involving the talents and cognizance of singers and audience alike, of story tellers and listeners- in a manner that blurs the distinction between them.”

All the folklorist traditions have nature as an integral constituent of folklore. The age old bond of humans and nature is well expounded in it. In common they celebrate, nurture and propagate culture. Along with culture, religion is uniquely entwined element in the Indian folk literature. The Gujarati stories like “The Unmarried Princess”, “Three Proverbs”, “An Abandoned Wife”, and “Amazing Tree” make a cursory comment on religion though religious analysis doesn’t seem to be the chief aim of the writer but to teach morals and equipping oneself with the wisdom to live life is the objective of these stories. Some of the stories, published in the famous journal Indian Antiquary in March 1885, like “Saint and Five Rupees”, “Princes Malikka Jarika”, “Dormant Fate”, “Sun-Moon”, “Devaki Rani” have the glimpses
of Allah’s stories and seem to be the governing force in the lives of the protagonists. These stories and many more not mentioned in this chapter ascertain folklore is a great traditional vehicle of expression of existence.

6.6 LET US SUM UP

To return to the beginning and sum up this Unit in the light of the ‘Objectives’ as we had set as the preamble you should be now be able to:

- Trace the emergence and development of folklore.
- Understand the pan Indian folklore scholarship.
- To comprehend the vivid characteristics of age old Pan Indian folklore and the continuance of the legacy.
- Understanding collectiveness as the most integral element of folklore.
- And finally, to understand the extensive folklorist tradition as an expression of life with its marvellous ability of using the myth, nature, songs, art in simplistic way.

6.7 REFERENCES AND FURTHER READINGS

E. S. Oakley, Encyclopedia of Indian Folk Literature (12 Vols.) Delhi. Print.
6.8 CHECK YOUR PROGRESS: POSSIBLE QUESTIONS

Note: Your answers should be in about 200 words each.

1) What is folklore? Illustrate the salient characteristics of folklore.

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2) What are the sources of folklore studies? Discuss it based on the points elaborated in the beginning of the chapter.

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3) Comment on the rich legacy of folklore in pan India. Your answer should contain a brief general review on the basis of elaborate review given in this chapter.

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4) Comment on ‘Folklore as an expression of life’ in detail.

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5) Nature is an inevitable element of folklore. Elucidate.

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